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ABSTRACT

The clothing and textiles guide for a second level semester course for grades 10-12 identifies objectives and learning experiences with basic reference to developmental tasks, needs, interests, capacities, and prior learning experiences of students. It was developed for use with students who exhibited skill and a high degree of satisfaction from projects constructed in Clothing and Textiles 1. The concepts presented in the guide are: custom tailoring and fashion design, tailored clothing, fashion design, and modeling techniques. Under each concept, three columns list behavioral objectives, learning and evaluation experiences, and teaching resources. (AG)

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Clothing and Textiles

Second Level

Semester Course

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Draft

Clothing and Textiles II

Semester Course

Prepared by:

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Use of the Guide

The identified objectives and learning experiences have been developed with basic reference to developmental tasks, needs, interests, capacities, and prior learning experiences of students. The curriculum resource materials serve as the instructional program for all students and are a beginning point for the teacher in planning for the learning of students who may as a group not represent the norm, and who as individuals will reflect a range including both sides of the norm.

With a variety of students in a classroom, it seems imperative for the teacher to develop a plan for learning based upon a prior assessment of the performance status of students relative to the objectives specified. Pre-testing of students and cooperative planning, in relation to objectives and learning experiences are recommended for the homemaking teacher. Many group teaching-learning experiences may be necessary within the classroom but some learners will require individual objectives and learning experiences which may be provided for in numerous ways, including independent study, use of self-paced learning packages, programmed materials, paired-learner teams, and learning contracts.

As the teacher becomes skilled in providing for the individual learning needs of a few learners in each class, she can extend individualization to other learners in a given class. A basic part of the task is for learners to become increasingly independent and self-directive in their own learning which can be achieved only through experience. Both teachers and learners have to learn to function in their respective roles in the process, but the teacher is responsible in educating herself regarding the premises and strategies for individualizing instruction.

Since a basic principle of learning is to start where the learner is, the teacher can be viewed as a learner in seeking methods to individualize instruction. Prior experiences with clothing construction activities, home experiences, cooperative planning, and FHA activities can be analyzed as methods for meeting individual needs. A comparison of the analyses with guidelines from the literature on individualizing instruction may help to decide upon a first step. Taking one step at a time is much more feasible for both teacher and students than is a total immersion into a new change in behavior all at once.

Behavioral Objectives:

Educational objectives are specifications of behavior outcomes or post-instructional behavior sought as a result of teaching-learning experiences. Behaviors sought include a range of intellectual or cognitive behaviors, feeling or affective behaviors, and doing or psychomotor behaviors.

By definition, educational objectives must have two components: behavior, and content or context about which, or within which, the behavior is. When the objectives are made operational for the instruction of an individual learner or of a given group of learners by a given teacher, two other components may be added to give precision to an objective. The two additional components are the conditions in which the learning is to be demonstrated and standards of performance to be achieved.

Making an educational objective operational also calls for stating the behavior component in action terms or in verbal or non-verbal observable behavioral terms. For example, "Know sources of vitamin C" is made operational when it is specified as "List sources of vitamin C" or "State sources of vitamin C." The act of listing or stating is an observable evidence of knowing. Another condition of the educational objective is that it be stated in reference to the learner. It is understood that an objective which states "Determine the best buy among three different size boxes of X brand detergent" means that the learner is to determine the best buy.

The objectives in the following curriculum materials are written in behavioral terms but are not fully operational since conditions and performance standards are not specified. The overall or terminal objectives stated for the major concept areas are supported by selected enabling objectives. Teachers may make the enabling objectives fully operational by structuring the conditions in which the learning will be demonstrated and the criteria or standard for successful performance. For example, the objective column on page 18 reads, "Differentiate between the basic methods of tailoring." The teacher must establish the situation or conditions under which the behavior will occur and criteria by which terminal behavior is evaluated. A possible condition might be specified as "Given a custom tailored garment and a dressmaker tailored garment, select the custom tailored garment using the criteria established in class. State the basis for selection relative to each criterion." Success in this example is the performance of the task as specified.

Learning Experiences:

A learning experience is the activity engaged in by the learner to learn. Learning occurs only through learner experience and through reflection upon the experience. The selected learning experiences in these materials are written with this premise in mind. The teacher can look at the learning experiences and determine her role as facilitator of the students' experiences so that they may learn. For example, the learning experience reads "Examine a dressmaker tailored garment..." The teacher's responsibility is to provide custom tailored garments and dressmaker tailored garments which represent qualities the student will look for in order to differentiate between the two types of tailored garments.

ESTIMATED TIME IN WEEKS FOR INSTRUCTIONAL UNITS

CONSUMER AND HOMEMAKING EDUCATION

Area	Secondary School			
	Grades 9 or 10	Grades 10 or 11	Semester Courses 10, 11, 12	
Career Opportunities	2	3		-
Child Development	6	-		18
Clothing and Textiles	8	8	Clothing I	18
			Clothing II	18
Consumer Education	-	4		18
Family Health	-	3		
Foods and Nutrition	8	8		18
Housing and Home Furnishings	5	6		18
Human Sexuality	-	-		18
Personal and Family Relationships	7	4		18
TOTAL WEEKS	36	36		18

Rationale

Clothing and Textiles II, a curriculum guide for a second level semester course, was developed for use with students who exhibited skill and a high degree of satisfaction from projects constructed in Clothing and Textiles I.

Increasing prices of ready-to-wear coupled with the creative outlet offered through fashion design and custom tailoring have influenced the conceptual framework, behavioral objectives, and learning experiences in the guide.

The guide contains a wide variety of learning experiences. Based on abilities and interests of students, the teacher has several alternatives. Students may be guided in the development of superior skills in tailoring and garment alteration and renovation with emphasis on pattern modification, that is, the use of pattern pieces from a number of commercial patterns to achieve a desired design. A second alternative is the concentrated study of fashion design which will provide students with adequate preparation to design stylish fashions.

Clothing construction skills of each student should be determined through a pre-test. In addition, successful completion of Clothing and Textiles I, a prerequisite for enrolling in the second level semester course, can be used as an indication of student competencies and skills.

It is recommended that the teacher restrict the fabric used in custom tailoring to wool and wool blends. The teacher will be responsible for contacting local suppliers in order to provide the students with adequate fabric selection. Through the study of fashion design, the students will have an opportunity to work with other types of fabrics.

In order to make the teaching of tailoring most effective, it is suggested that the teacher make a garment for demonstration purposes. Step-by-step samples should be constructed before the course begins.

This guide may be adapted for use with adults.

Conceptual Framework

Clothing and Textiles II

Semester Course

Grades: 10,11, and 12

Length of Course: 18 weeks

Concepts:

I. Custom tailoring and fashion design
   - A. Social and psychological aspects
   - B. Consumer aspects
     1. Buying versus constructing
     2. Recognizing quality
   - C. Career opportunities

II. Tailored clothing
   - A. Methods of tailoring
   - B. Standards for a well-tailored garment
   - C. Textiles for tailoring
     1. Compatibility of fabric and design
     2. Selection of notions and trimmings
     3. Fabric care
   - D. Equipment for tailoring
   - E. Preliminaries to tailoring
     1. Alteration of pattern
     2. Preparation of fabric
        - a. Fashion fabric
        - b. Underlining
        - c. Interfacing
        - d. Interlining
        - e. Lining

3. Techniques of laying, cutting and marking

F. Techniques of tailoring

1. Outer garment
   a. Interfacings
   b. Buttonholes
   c. Darts
   d. Pockets
   e. Seams
   f. Collars
   g. Facings
   h. Pressing
   i. Sleeves
   j. Hem

2. Interlining

3. Lining

4. Finishing

III. Fashion design

A. Creative design in fashion

1. Evolution and influences of fashion
2. Competencies and skills required

B. Elements and principles of design

C. Introduction to methods of design

D. Techniques of flat pattern design

1. Personal pattern
2. Darts
3. Necklines and collars
4. Facings for necklines and armholes

E. Garment design or redesign

F. Garment alteration

IV. Modeling techniques

A. Body line-up

B. Body movements

C. Model's stance

D. Rules to follow when modeling

CONCEPTS: Custom Tailoring and Fashion Design

OVERALL OBJECTIVES: Analyze social, psychological, consumer and career aspects of custom tailoring and fashion design.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Identify concepts to be studied in tailoring and fashion design.	Unscramble words which reveal concepts to be discussed during this course.	Teacher-prepared Worksheet.
	List additional topics of special interest.	
Compare social and psychological values of dress of individuals.	Listen to a panel, which includes individuals from a range of professions, discuss the social and psychological aspects of dress. (Well-dressed student, model, fashion buyer--male and female, airline stewardess, nurse, waitress, etc.)	Resource People.
	Summarize on the chalkboard values identified by the panel and participate in a class discussion of these values.	Chalkboard.
	Identify individual values of dress and write a short report describing these values.	
Compare purchased and individually constructed tailored garments.	View a bulletin board comparing cost, quality, time required, and individualized features of a purchased versus a self-constructed tailored garment.	Bulletin Board: "To Buy or Construct--That is the Question."
	Examine a collection of individually constructed and purchased tailored garments of varying price range and compare for quality, individualized features, time requirements and costs.	Salvation Army, Second Hand Clothing Store.

CONCEPTS: Custom Tailoring and Fashion Design

OVERALL OBJECTIVES: Analyze social, psychological, consumer and career aspects of custom tailoring and fashion design.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Participate in a class discussion of findings when comparing the garments in the collection and summarize findings on the chalkboard.	Chalkboard.
	Read selected reference and compare the cost of a created costume for a special occasion versus a purchased costume.	Bane, Tailoring, 2nd ed., p. 1-12.
	Read selected reference and summarize advantages in surveying the ready-to-wear market.	Bane, Creative Clothing Construction, pp. 7-9.
Analyze career opportunities in clothing related occupations.	Research references to determine career opportunities in the clothing field and education and training required.	McDermott and Norris, Opportunities in Clothing. Periodicals: Women's Wear Daily; Men's Wear. Local Newspapers.
	View a film, and a slide program about career opportunities in clothing related occupations and identify local career opportunities.	Films: S. C. Educational Television, Careers in Industry or Careers in Skilled Services. Slide Program: Fairchild Publications, The Fashion Industry.

CONCEPTS: Custom Tailoring and Fashion Design

OVERALL OBJECTIVES: Analyze social, psychological, consumer and career aspects of custom tailoring and fashion design.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Tour a garment or fabric industry to note career opportunities.	Industry.
	Listen to a panel including a fashion buyer, model, tailor, fashion sales person, alterationist express opinions about clothing careers.	Resource People.
	Participate in a class discussion summarizing career opportunities in clothing.	Teacher Resources: Jarnow and Judelle, Inside the Fashion Business. Troxell and Judelle, Fashion Merchandising. Fashion Group, Your Future in the Fashion World. Fried, Is the Fashion Business Your Business.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Differentiate between the basic methods of tailoring.	Read selected references. List and define the basic methods of tailoring: 1. Custom 2. Dressmaker (also referred to as contemporary)	Wylie, Today's Custom Tailoring, p. 12. Landry and Jordre, Creating a Tailored Garment, 3rd Edition, p. 1.
	Examine a custom and a dressmaker tailored garment. Compare differences in quality, appearance, durability, and construction time for each garment.	Two tailored garments: 1. Custom 2. Dressmaker
	Explain the reason for using the custom tailoring method for individual projects.	
	Summarize on the chalkboard requirements for individual class projects: collar, pocket, buttonholes, sleeves, lining, etc.	
Identify the standards for a well-fitted and well-constructed garment.	Read references and develop as a class project a score card to evaluate a tailored garment. (Include standards for fit and construction)	Landry and Jordre, Creating a Tailored Garment, 3rd Edition, pp. 1-2. Perry, The Vogue Book of Alteration Adjustment and Garment Fitting.
	View bulletin board of standards for a well-fitted garment.	Bulletin Board.
	View slide program and summarize ways to achieve standards of fit in a tailored garment.	Slide Program: Simplicity Pattern Co., Inc., How to Have a Good Fit.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	View persons in tailored garments and discuss fit of garments. Suggest ways fit can be improved or identify reasons why fit is good.	Tailored Garments.
	Observe other class members in a garment of their choice to note fitting problems. Discuss how the problem can be corrected.	
	View bulletin board of standards for a well-constructed garment.	Bulletin Board
	Evaluate the construction of a tailored garment using the class developed score cards.	Score Cards.
Identify factors that affect choice in pattern selection for a tailored garment.	Research references for factors affecting pattern choice for a tailored garment: 1. Basic figure types 2. Body features 3. Compatibility of pattern to fabric and design	Wylie, Today's Custom Tailoring, pp. 27-28, 32-35, 38. Bane, Tailoring, 2nd Edition, pp. 20-27. Beck, Custom Tailoring for Homemakers, Revised, pp. 73-77.
	Study pattern books in the classroom and select a pattern which compliments your figure type.	Pattern Books.
	Take and record individual body measurements. (Use individual measurement chart found in Wylie's, Today's Custom Tailoring, to record individual measurements, pattern measurements, and alterations needed.)	Wylie, Today's Custom Tailoring, p. 33. Individual Measurement Chart.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Identify characteristics of wool that make it the most suitable fabric for tailoring.	Research references. List, define and identify the different wool classifications: (1) virgin wool (2) pulled wool (3) reclaimed wool (4) manufactured wool (5) wool blends (6) wool (7) reused wool (8) reprocessed wool.	Beck, Custom Tailoring for Homemakers, Revised, pp. 9-12. Wylie, Today's Custom Tailoring, p. 24.
	View a bulletin board displaying different types of wool.	Bulletin Board: "Ba-Ba Black Sheep, Have You Any Wool?" Teacher Resources: Kit: Pendleton Woolen Mills, Wool Fiber in the Making.
	Identify characteristics which make wool suitable for tailoring using a teacher-made checklist.	Teacher Resources for Checklist: Gawne and Oerke, Dress, 3rd Edition, p. 362. Wylie, Today's Custom Tailoring, pp. 22-29. Teacher-made Checksheet.
	Crush three wool samples in the palm of the hand to determine which is more resilient.	Fabric samples of 100% wool and wool blends.
	Read, Today's Custom Tailoring, and discuss with the class members.	Wylie, Today's Custom Tailoring, p. 26.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Observe a wool fiber sample under the microscope to see the appearance of overlapping scales and analyze abrasion resistence.	Wool Fiber, Microscope.
	Visit a fabric shop to select a fabric sample for a class project. (Wait to purchase all materials needed at one time)	Field Trip to Fabric Shop.
Identify the appropriate supporting fabrics.	Read selected references and define the purpose of interfacing, interlining and underlining in the tailored garment.	Bane, Tailoring, 2nd Edition, pp. 47-50. Beck, Custom Tailoring for Homemakers, Revised, p. 14. Landry and Jordre, Creating a Tailored Garment, 3rd Edition. Wylie, Today's Custom Tailoring, pp. 29-30. Fabric Samples: Interfacings and Underlinings.
	Analyze the different kinds of interfacings, underlinings and interlinings and select the one(s) suitable for fashion fabric and garment style (structured or non-structured) by layering samples of wool, interfacing, underlining, etc. as in a garment.	Fabric Samples.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Observe bulk of construction using samples of selected supporting fabrics and fashion fabric to help determine amount of ease needed for good fit in finished garment.	
Identify lining fabrics suitable for tailoring.	Read references to identify the purpose of lining a tailored garment. Make a survey of kinds of linings available, and determine lining fabric suitable to chosen fabric.	Bane, Tailoring, 2nd Edition, pp. 42-45. Landry and Jordre, Creating a Tailored Garment, 3rd Edition, p. 2. Wylie, Today's Custom Tailoring, p. 30. Fabric Samples: Linings.
Select notions and trimmings for tailored garment.	View bulletin board of one garment style varied by use of trims suitable for casual, dress and formal wear.	Bulletin Board.
	Research current fashion magazines to determine frequency of use of trims and the type of trims and buttons used on tailored garments.	Fashion Magazines.
	View a display of notions and trimmings and list needed items for individual project.	Teacher Display. Teacher Resources for Display Items: Wylie, Today's Custom Tailoring, pp. 30-31.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Bane, Tailoring, 2nd Edition, pp. 15-19. Landry and Jordre, Creating a Tailored Garment, 3rd Edition, p. 2. Pamphlets: Vogue/Butterick, Everything About Sewing Trims. Talon, Teacher Reference File on Trims.
List "do's" and "don'ts" of wool fabric care.	Make a poster identifying fabric care "do's" and "don'ts" for wool fabric.	Gawne and Oerke, Dress, 3rd Edition, p. 364. (Poster Reference)
Identify proper care of notions and trims selected for individual project.	Research references for care of notions and trims. Summarize findings on chalkboard.	Pamphlets: Vogue/Butterick, Everything About Sewing Trims. Wylie, Today's Custom Tailoring.
Select correct pressing equipment for tailoring construction.	View exhibit and identify special pressing equipment to be used in tailoring a garment.	Teacher Resource: Beck, Custom Tailoring for Homemakers, Revised, pp. 15-18. Teacher-prepared Display.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	View the filmstrip, Press As You Sew, to review the advantages of pressing in clothing construction. Observe a demonstration of proper pressing techniques and the use and care of each piece of pressing equipment in the tailoring process.	Filmstrip: General Electric Co., Press As You Sew. Teacher Resources: Wylie, Today's Custom Tailoring, pp. 44-46. Pamphlet: American Wool Council, Pressing Your Wool Wardrobe. Pressing Equipment.
	Summarize on the chalkboard the qualities to look for in pressing equipment and proper care for each piece of pressing equipment used in the demonstration.	Chalkboard.
Construct pressing equipment for tailoring. (Optional)	Use information in Custom Tailoring for Homemakers. Make a seam roll from a magazine or a rolling pin and a tailor's ham for use with individual project.	Beck, Custom Tailoring for Homemakers, Revised, pp. 15-16.
Alter pattern to fit individual.	Observe teacher using overhead projector or half-size patterns demonstrating pattern alterations for increasing and decreasing: 1. Shoulder 2. Bustline 3. Hipline 4. Waistline 5. Sleeve	Overhead Projector. Half-size Pattern. Teacher References: Hollen, Pattern Making by the Flat Pattern Method, Appendix. Bane, Flat Pattern Design, Appendix.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Cunningham, Singer Sewing Book, pp. 37-50. Wylie, Today's Custom Tailoring, pp. 48-57. Perry, The Vogue Sewing Book, pp. 124-153. Schwebke, How to Tailor, pp. 27-32.
	Practice each alteration following each demonstration. Use half-size patterns.	Half-size patterns.
	Prepare a bulletin board display of half-size pattern alterations.	Bulletin Board: "Alter to Fit."
	Review individual measurement chart. Measure pattern and record measurements. Compare pattern measurements to individual measurements. Determine and record on the chart the alterations needed.	Wylie, Today's Custom Tailoring, pp. 32-38. Individual Measurement Chart.
	Read teacher selected references. Alter pattern to fit if measurements vary more than one-half inch.	Simplicity, Simplicity Sewing Book, pp. 147-162. Wylie, Today's Custom Tailoring, pp. 49-58. Perry, The Vogue Sewing Book, pp. 126-153.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Gawne and Oerke, Dress, pp. 469-470.
	Pin pattern together for pin-fitting.	Individual Pattern.
	Select a partner and evaluate each other to determine if pattern is correctly fitted. Discuss decision with teacher for confirmation or corrections.	
Shrink fashion fabric, interlining, lining, interfacing, trims and notions.	Observe demonstration of preparation of fashion fabric, interlining, lining, interfacing, notions and trims.	Teacher Resources: Schwebke, How to Tailor, pp. 20-23. Simplicity Sewing Book, pp. 31-32. Perry, The Vogue Sewing Book, pp. 168-169. Perry, Ready, Set, Sew, p. 121. Gawne and Oerke, Dress, pp. 486-487. Fabrics - wool, lining, etc.
	View a display of fabrics and notions before and after the shrinking process.	Display.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Participate in a class discussion summarizing the importance of shrinking fabrics and notions. Discuss methods of shrinking wool including the London shrink method. Other methods: 1. Washing (many wools are washable) 2. Steam pressing by commercial dry cleaners 3. Dry clean at coin-operated cleaners Relate similarity of shrinkage method to method of caring for complete garment. Shrink all materials to be used in individual class project. 1. Wool 2. Lining 3. Interlining (if cotton batiste), hem tape and twill tape.	
Demonstrate ways to get fashion fabric, interlining, lining, underlining and interfacing thread perfect.	Read references then demonstrate how to make fabric thread perfect by: 1. Tearing 2. Drawing a thread 3. Cutting on a thread 4. Raveling View samples of the following and determine how to get them thread perfect. 1. Lining 2. Woven interfacing, underlining 3. Interlining 4. Wool 5. Wool blend	Simplicity, Simplicity Sewing Book, p. 29. Perry, The Vogue Sewing Book, p. 169. Fabric Samples.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Identify grain perfect fashion fabric, interlining, lining, underlining, and interfacing techniques for obtaining grain perfection.	Illustrate with a plumbline that lengthwise grainline hangs straight down.	Plumbline (or scissors on a string).
	Illustrate the correct position of lengthwise and crosswise grainline using the corner of a table or a right angle square.	Table, Right Angle Square.
	Observe display of gored or flared skirt and a straight skirt to illustrate that the direction in which the grainline is cut determines the style of the garment, and cutting the fabric off-grain can make wrinkles where they are undesirable.	Display: Skirts with lengthwise and crosswise grainlines marked. Teacher Resources: Simplicity, Simplicity Sewing Book, p. 28. Butterick, Ready, Set, Sew, pp. 120-121.
	Observe demonstration and identify samples of off-grain and on-grain fabric.	Teacher-made display of off-grain and on-grain samples on rectangle or cutting board.
Demonstrate ability to get all fabric on grain.	View demonstration of techniques for getting wool, wool blends, interlining, lining, underlining and interfacing on grain.	Teacher Resources: Simplicity, Simplicity Sewing Book, pp. 30-31. Gawne and Oerke, Dress, pp. 488-489.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Perry, The Vogue Sewing Book, pp. 167-168.
	Practice straightening grain on a variety of fabrics using 4" or 5" square samples. (Make samples thread perfect and grain straight.)	Fabric Samples.
	Read Tailoring II pamphlet. Check fabrics and make fabrics to be used grain perfect.	Pamphlet: Coats and Clark, Tailoring II, p. 1.
Develop a work plan.	Analyze pattern guide sheet and the work plans in Wylie and Schwebke. With teacher's assistance, develop a work plan combining the guide sheet instructions with additional tailoring techniques required for individual garment. Follow the teacher approved work plan to construct garment.	Wylie, Today's Custom Tailoring, pp. 79-81. Schwebke, How to Tailor, pp. 1-14 (in procedural outline) Pattern Guide Sheet.
Arrange pattern on fashion fabric and lining.	Observe demonstrations of layout procedure for outer garment, lining, interlining and interfacings.	Teacher Resources: Cunningham, Singer Sewing Book, pp. 51-52. Wylie, Today's Custom Tailoring, pp. 64-70. Schwebke, How to Tailor, pp. 41-42. Pattern Guide Sheet.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Study fashion fabric to determine if special layout is needed due to directional weave or design.	
	Study pattern layout on guide sheet and arrange layout. Measure and pin grainlines. Check layout with teacher. Pin down pattern.	Pattern Guide Sheet.
	Read selected teacher references. Extend seams to one inch on all side seams.	Perry, Ready, Set, Sew, pp. 123-124. Simplicity Sewing Book, p. 34. Bane, Tailoring, pp. 134-139.
Cut garment and lining.	Observe teacher demonstration of cutting procedure.	
	Read teacher selected references, then cut individual garment and lining.	Cunningham, Singer Sewing Book, p. 52. Schwebke, How to Tailor, pp. 42-45. Wylie, Today's Custom Tailoring, pp. 68-70. Coats and Clark, Tailoring I, p. 3. Butterick, Ready, Set, Sew, p. 124.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Simplicity, Simplicity Sewing Book, p. 35.
Transfer pattern markings to fashion fabric and lining.	Observe demonstration of marking symbols on fabrics: 1. Dressmaker's pencil, tailor's chalk and pins for all fabrics when marking will not be damaged or lost due to handling of fabric during the construction process and if marking does not need to be very accurate. 2. Tracing wheel and paper is accurate and quick for firm fabrics, all interlining, interfacing, underlining and some linings. 3. Tailor tacks for wool and wool blends and linings which may be marred by tracing wheel (satin, silk, etc.) Analyze fabric for outer garment and lining. Choose and use methods of marking most appropriate for fabrics, then remove pattern from fabric.	Teacher Resources: Simplicity, Simplicity Sewing Book, pp. 37-39. Perry, Ready, Set, Sew, pp. 125-127. Cunningham, Singer Sewing Book, pp. 57-59. Wylie, Today's Custom Tailoring, pp. 66-67.
Cut underlining.	Read selected references. Use correct procedures for laying, pinning, cutting and marking underlining. Remove pattern from fabric.	Perry, Ready, Set, Sew, p. 294. Periodical: Brown, "Underlining: Key to Quality," The State, Feb. 25, 1973, p. 8-F. Leaflets: Coats and Clark, Inc., Backings and Linings.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Armo Co., Underlinings.
Draw pattern for interfacings.	Observe demonstration showing how to draw pattern for an interfacing which will give shape to the collar, lapels, shoulders and armseye.	Teacher Resources: Perry, Ready, Set, Sew, p. 295. Perry, Vogue Sewing Book, pp. 340-344. Schwebke, How to Tailor, pp. 44-45.
	View McCall's filmstrip, Tailoring I, frames 1-8, on interfacing.	Filmstrip: McCall Pattern Co., Tailoring I.
	Analyze individual pattern to determine how to draw interfacings.	Pattern.
	Draw interfacing on individual pattern if interfacing pattern does not support shoulder, back and armhole.	
Cut interfacing.	Pin interfacing pattern for front, back, collar on fabric. Measure grainlines. Cut. Mark.	
	Cut bias strips of interfacing 1 1/2" wide for sleeves and 3" wide for hem.	
Staystitch fashion fabric, underlining, and lining.	Observe demonstration on directional staystitching one-half inch from fabric edges.	Teacher Resources: Perry, Vogue Sewing Book, p. 196. Bane, Tailoring, p. 140.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Study chart showing directions to stitch.	Teacher-made chart showing directions to staystitch.
	Read selected references. Examine cut edges of individual garment. Determine directions to sew and staystitch individual garments.	Bane, Creative Clothing Construction, pp. 238-241. Schwebke, How to Tailor, p. 45. Cunningham, Singer Sewing Book, p. 60.
Apply interfacing to wrong side of fashion fabric.	Observe demonstration of pinning and tailor basting interfacing to wrong side of fashion fabric. Summarize standards.	Teacher Resources: Bishop, The Bishop Method of Clothing Construction. Perry, Vogue Sewing Book, p. 341. Landry and Jordre, Creating a Tailored Garment, pp. 3-4. Bane, Tailoring, pp. 230-232.
	Tailor baste fashion fabric to interfacing on individual garment and evaluate by summarized standards.	
Construct fabric buttonholes.	Examine bulletin board. Compare one strip and two strip methods of making buttonholes. Compare corded and non-corded fabric buttonholes.	Bulletin Board: "Step-by-Step to Perfect Buttonholes " (with teacher-made samples for each step).

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	View filmstrip for techniques used in making fabric buttonholes.	Filmstrip: McCall Pattern Co., How to Make Bound Buttonholes.
	Observe a demonstration of techniques for marking, making and pressing fabric buttonholes. Summarize standards for fabric buttonholes.	Teacher Resources: Bishop, The Bishop Method of Clothing Construction. Schwebke, How to Tailor, pp. 82-86. Wylie, Today's Custom Tailoring, pp. 84-92. Cunningham, Singer Sewing Book, pp. 108-115. Teacher-made handout - "How to Mark Bound Buttonholes."
	Construct fabric (corded or non-corded) buttonholes. Refer to bulletin board references and pamphlets and evaluate by summarized standards.	Dritz Buttonhole Guide.
Construct and press darts in fashion fabric and interfacing.	View demonstration showing how to pin, taper the ends and secure threads on darts in each of the following: 1. Wool and lining 2. Interfacing	Teacher Resources: Bishop, The Bishop Method of Clothing Construction. Perry, Ready, Set, Sew, pp. 182-183. Simplicity, Simplicity Sewing Book, pp. 66-67.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Gawne and Oerke, Dress, pp. 557-558. Cunningham, Singer Sewing Book, pp. 69-70, 100-104. Pamphlet: Lily Mills Inc., Darts and Pleats, No. 5-E. Wylie, Today's Custom Tailoring, p. 111. Perry, Vogue Sewing Book, pp. 206-208. Schwebke, w to Tailor, pp. 51-52. Teacher-made steps in construction.
	Observe demonstration of pressing techniques: 1. Darts on tailor's ham 2. Paper to prevent marks on right side 3. Wool pressing cloth or several layers of cheese cloth on wool to prevent shine. Summarize standards for darts.	Teacher Resources: Bane, Tailoring, pp. 163-168. McDermott, et al.,, Homemaking for Teenagers, Book II, p. 313.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Construct and press darts in fashion fabric and interfacing of individual garment and evaluate by standards.	
Analyze garment at first fitting.	Observe demonstration of basting garment together, and the analyzing of fit at the first fitting.	Teacher Resources: Schwebke, How to Tailor, pp. 55-57. Perry, Ready, Set, Sew, pp. 295-296.
	Baste garment together. Check fitting points. Analyze fit and determine alterations needed. Alter if necessary.	Perry, The Vogue Sewing Book, p. 343. Score card for fit and grainline.
Construct pockets.	Examine different types of pocket construction on display.	Bulletin Board: "Constructing Pockets." (Teacher-made samples showing each step in process.)
	Observe demonstration on proper construction of selected types of pockets and summarize standards to be achieved in construction of types demonstrated. (For example: flap, welt, slashbound, patch, and slash pockets.)	Teacher Resources: Perry, Vogue Sewing Book, pp. 280-286, 348. Wylie, Today's Custom Tailoring, pp. 96-104. Cunningham, Singer Sewing Book, pp. 120-133. Schwebke, How to Tailor, pp. 58-72.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Perry, Ready, Set, Sew, pp. 235-239, 254-255.
	Analyze pattern guide sheet. Determine procedure for constructing pockets on individual garment. Construct pockets and evaluate by summarized standards.	Pattern Guide Sheet.
Demonstrate correct technique in constructing shoulder seams.	Read pages 70-75 in Wylie's, Today's Custom Tailoring, to review correct seam techniques.	Wylie, Today's Custom Tailoring, pp. 70-75.
	Observe demonstration of pinning, stitching and pressing shoulder seams. Examine shoulder seams on sample garment.	Teacher Resources: Schwebke, How to Tailor, pp. 48-50, 87-88. Bane, Creative Clothing Construction, p. 360. Perry, Ready, Set, Sew, pp. 296-297. Cunningham, Singer Sewing Book, p. 319. Perry, Vogue Sewing Book, pp. 341-342.
	View display of correct seam techniques.	Display: Teacher-made Garment.
	Stitch shoulder seams on individual garment and press.	
Construct under collar and lapel.	Examine display showing steps of under collar construction.	Teacher-made display showing steps in under collar construction.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	View filmstrip showing steps in constructing under collar.	Filmstrip: McCall Pattern Co., Tailoring Part I.
	Observe demonstration showing how to construct interfacing, fabric under collar, and tailor baste interfacing and fabric together.	Teacher Resources: Bishop, Bishop Method of Clothing Construction. Schwebke, How to Tailor, pp. 92-95. Perry, Vogue Sewing Book, pp. 343-345. Perry, Ready, Set, Sew, pp. 298-299.
	Construct interfacing and under collar. Tailor baste interfacing and under collar together. Refer to display as needed.	
	Observe demonstration of pinning on under collar, marking roll line, shaping and pad stitching.	Teacher Resources: Bishop, Bishop Method of Clothing Construction. Simplicity, Simplicity Sewing Book, pp. 114-115. Wylie, Today's Custom Tailoring, pp. 123-126, 128-130. Bane, Tailoring, pp. 234-247.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Cunningham, Singer Sewing Book, pp. 319-320.
	Pin under collar on individual garment, mark roll line, shape and pad stitch.	
	Examine display of taped collar and lapel.	Display: Collar and lapel which have been taped.
	Observe demonstration of shaping and taping of collar and/or lapel roll line and seam allowances.	Teacher Resources: Perry, The Vogue Sewing Book, pp. 345-346. Wylie, Today's Custom Tailoring, pp. 127-128.
	Shape collar and lapel on individual garment and hand stitch tape to creaseline and seam allowances.	
Construct and attach upper collar.	Read guide sheet and selected reference to determine the best procedure for constructing and applying upper collar and lapel or lapel to individual garment.	Wylie, Today's Custom Tailoring, pp. 132-143. Bishop, Bishop Method of Clothing Construction. Pattern Guide Sheet.
	View display showing upper collar pinned and partly sewn.	Display: Upper collar pinned and partly sewn.
	View part of filmstrip showing construction of upper collar and/or lapel.	Filmstrip: McCall Pattern Co., Tailoring Part I.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Observe demonstration of constructing and applying upper collar and lapel to under collar and garment front.	Cunningham, The Singer Sewing Book, pp. 321-323 (Teacher Resource).
	Research references and examine display as needed when constructing collar and lapel and applying upper collar to under collar on individual garment.	Schwebke, How to Tailor, pp. 89-91, 96-101. Bane, Tailoring, pp. 267-275. Display: Collar Construction.
	Press upper collar to set shape of corners and edges.	Perry, Ready, Set, Sew, pp. 195-199 (Teacher Resource).
	Finish fabric buttonholes, collar edges and facing edges.	
Adjust garment to individual at second fitting.	Examine teacher-made garment on model. Participate in a class discussion of the fit of garment.	Teacher-made garment.
	Try on individual garment. Evaluate fit using a checklist. Adjust garment to fit.	Checklist used at first fitting.
Construct and set-in sleeves.	Read information on set-in sleeves in teacher selected references.	Schwebke, How to Tailor, pp. 56-57, 153. Bane, Tailoring, pp. 276-283.
	Examine display of steps in setting-in a sleeve.	Display: Steps of setting-in a sleeve.
	View filmstrip on procedure of setting-in sleeves.	Filmstrip: McCall Pattern Co., How to Set-in Sleeves.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Observe demonstration showing technique for setting-in sleeve. Determine standards to be achieved.	Teacher Resources: Bishop, Bishop Method of Clothing Construction. Bane, Tailoring, pp. 276-283. Bane, Creative Clothing Construction, pp. 403-411.
	Read reference and sew easeline of stitching at 5/8 inch on individual garment.	Pamphlet: Lily Mills, Inc., Sleeves, No. 7E.
	Read teacher selected references and complete the following steps: Stitch sleeve seams. Press. Pin in sleeve matching notches and dots. Stitch sleeve. Press seam shrinking fullness.	Perry, Ready, Set, Sew, pp. 199-202, 303-305. Perry, The Vogue Sewing Book, pp. 258-264, 348-350. Wylie, Today's Custom Tailoring, pp. 158-168. Cunningham, Singer Sewing Book, pp. 158-171, 323-324. Schwebke, How to Tailor, pp. 102-107. Simplicity, Simplicity Sewing Book, p. 116.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Observe demonstration of applying lamb's wool pad to sleeve cap and setting in of shoulder pads.	Teacher Resource: Wylie, Today's Custom Tailoring, pp. 163-164.
	Try on garment. Fit with shoulder pads if needed.	
Hem sleeves and bottom edge of garment.	View part of selected filmstrip showing use of muslin bias strips to build in shape.	Filmstrip: McCall Pattern Co., Tailoring Part II.
	Observe demonstration showing methods of cutting and joining bias strips; pin in place, catch stitch and hem the sleeves and garment bottom. Summarize standards to be achieved.	Teacher Resources: Bishop, Bishop Method of Clothing Construction. Wylie, Today's Custom Tailoring, pp. 170-178. Schwebke, How to Tailor, pp. 108-111. Perry, The Vogue Sewing Book, pp. 349-353.
	Read selected reference and try on individual garment. Mark hems. Pin hems up parallel to the floor. Press fold. Unpin. Grade seams. Even hem edges and ease fullness if necessary.	Pamphlet: Lily Mills, Inc., Hems, No. 4E.
	Read selected reference and cut bias strips in muslin. Pin strips inside hems.	Perry, Ready, Set, Sew, pp. 305-307.
	Read selected references and stitch muslin to fashion fabric. Pin hems to muslin, catch stitch, and finish hem at facing.	Pamphlet: Lily Mills, Inc., Stitches, No. 2E.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Press outer garment.	Read selected reference for procedure for pressing outer garment.	Schwebke, How to Tailor, pp. 112-113.
	Observe demonstration of procedure to follow when pressing outer garment. Summarize standards to be achieved.	Sample Garment.
	Remove all basting stitches from individual garment and press in order - lapel, collar, body, sleeves and hem.	
Construct interlining (optional).	Read teacher selected references on interlining to become familiar with interlining procedure.	Wylie, Today's Custom Tailoring, pp. 191-192.
		Schwebke, How to Tailor, pp. 118-119.
		Perry, The Vogue Sewing Book, p. 357.
		Perry, Ready, Set, Sew, p. 312.
	Observe demonstration of interlining procedure.	Sample garment.
	Construct interlining and attach interlining to garment.	
Construct seams, tucks and darts of lining.	Examine display of completed linings and lined garment. (Application by machine and by hand.)	Display: Completed linings and lined garment.
	View part of selected filmstrip showing the construction of seams, tucks and darts in lining.	Filmstrip: McCall Pattern Co., Lining a Coat.

CONCEPTS: Tailored Clothing
OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Participate in a class discussion summarizing construction standards for linings.	Teacher Resources: Bishop, Bishop Method of Clothing Construction. Perry, The Vogue Sewing Book, pp. 353-354. Perry, Ready, Set, Sew, pp. 307-308.
	Staystitch seamlines, construct darts and press.	
	Construct seams in garment and in sleeve and press.	Teacher Resources: Bane, Creative Clothing Construction, pp. 504-507. Bane, Tailoring, pp. 301-308. Simplicity, Simplicity Sewing Book, p. 118. Schwabke, How to Tailor, p. 120. Wylie, Today's Custom Tailoring, pp. 180-181.
Attach lining to outer garment.	Examine two types of lining application. 1. Hand application 2. Machine application	Display: Hand applied and machine applied lining.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in constructing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	View part of filmstrip showing hand application of lining.	Filmstrip: McCall Pattern Co., Lining a Coat.
	Observe demonstration of machine application of lining and participate in class discussion summarizing construction standards for the machine application of lining.	Teacher Resources: Bishop, Bishop Method of Clothing Construction. Schwebke, How to Tailor, pp. 121-126. Wylie, Today's Custom Tailoring, pp. 182-189.
	Analyze advantages of each type of application and select type of application to be used on individual garment.	Teacher Resources: Bane, Tailoring, pp. 308-328. Bane, Creative Clothing Construction, pp. 507-512.
	Match lining and garment seams. Proceed according to method of application used on individual garment.	Teacher Resources: Perry, The Vogue Sewing Book, pp. 354-357. Perry, Ready, Set, Sew, pp. 308-312. Simplicity, Simplicity Sewing Book, pp. 119-124.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in construcing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Observe demonstration of hemming lining sleeve and lower edge and the tacking of hem to garment. Summarize standards to be achieved.	
	Pin armseye of lining to armseye of garment. Blindstitch or backstitch in place. Finish sleeve lining hem. Press. Hem coat lining. Press. French tack lining hem to garment hem.	Cunningham, The Singer Sewing Book, pp. 326-330. (Teacher Resource)
	Observe demonstration of attaching chain weights to hem of garment. Participate in class discussion summarizing standards to achieve.	Teacher Resources: Perry, The Vogue Sewing Book, p. 365. Wylie, Today's Custom Tailoring, pp. 174-176.
	Attach weights to hem of garment.	
Complete custom finishing details.	Read selected reference to determine the finishing details of the garment.	Wylie, Today's Custom Tailoring, pp. 192-218.
	Observe demonstration of sewing on buttons with a thread shank. Summarize standards.	Teacher Resources: Bishop, Bishop Method of Clothing Construction. Schwebke, How to Tailor, pp. 84-85, 128-129. Perry, The Vogue Sewing Book, pp. 295, 287-289, 358.

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in construcing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Perry, Ready, Set, Sew, pp. 215-216, 218-219. Landry and Jordre, Creating a Tailor Garment, pp. 28-30.
	Observe demonstration of covering and attaching snaps and hook and eye to garment. Summarize standards.	Teacher Resources: Perry, The Vogue Sewing Book, p. 366. Perry, Ready, Set, Sew, pp. 209-211.
	View display. Cover and attach snaps or hook and eye where needed on individual garment.	Display: Garment with covered hook and eye and covered snaps.
(Optional)		
Alter skirt pattern to fit.	Measure skirt pattern. Compare to individual measurements. Make alterations as needed. Try on pattern.	Wylie, Today's Custom Tailoring, pp. 48-58. (Teacher Resource).
Cut, mark and staystitch skirt.	Apply techniques used in constructing jacket to skirt construction.	Wylie, Today's Custom Tailoring, pp. 64-70. (Teacher Resource).
Fit skirt.	Baste skirt together. Try on. Fit. Adjust to fit. Sew darts with permanent stitches. Press.	Wylie, Today's Custom Tailoring, pp. 72-73. (Teacher Resource).

CONCEPTS: Tailored Clothing

OVERALL OBJECTIVES: Demonstrate selected techniques in construcing a tailored garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Insert zipper.	Read selected references and observe demonstration of zipper application.	Wylie, Today's Custom Tailoring, pp. 228-237. Pamphlets: Lily Mills Co., Zippers, No. 10E. Talon Co., Talon Makes It.
	Put zipper in individual garment. Press.	
Sew seams.	Pin, sew and press seams using proper technique.	
Tailor baste lining to garment.	Apply techniques used previously.	
Attach waistband.	Observe demonstration showing how to interface and attach waistband to skirt. Summarize standards.	Wylie, Today's Custom Tailoring, pp. 235-238.
	Interface waistband if needed. Pin and stitch waistband to garment. Sew hook and eye to band.	
Hem garment.	Read Wylie's, Today's Custom Tailoring, for hemming techniques.	Wylie, Today's Custom Tailoring, pp. 240-248.
	Pin, press, grade, finish hem edge and hem skirt.	
Give garment final pressing.	Observe demonstration of final pressing. Press garment.	Sample Garment.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Identify factors influencing fashion.	View filmstrips which show the evolution and influences of fashion.	Filmstrips: Visual Aids Studio, Fashion: A Visual History and Fashion and You.
	Participate in a class discussion summarizing the evolution and influences of fashion.	Teacher resources: Horn, Second Skin. Kefgen and Specht, Individuality in Clothing Selection and Personal Appearance.
Identify the basic learnings and skills needed to create fashion designs.	Experiment with fashion design using scaled silhouettes of collars, sleeves, skirts, and etc. Cut and paste to create designs or sketch an original design of a selected type.	Fashion magazines. Current pattern books. Folio of original designs by previous classes. Silhouettes of shapes, collars, sleeves, skirts, and etc.
	Compare and discuss originality of design with members of class.	Display of original designs by class members.
	Observe demonstration of skills and techniques needed to produce designs in visual forms.	Resource Person: Art Teacher.
	Observe step-by-step display showing techniques of developing the original design into a completed garment.	Display: Teacher-made Models.
	View selected filmstrip which illustrates techniques of developing an original design.	Filmstrip: McCall Pattern Co., Birth of a Pattern.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Listen to a panel discuss training, opportunities and responsibilities of the fashion designer.	Teacher Resources: Craig, Clothing, pp. 115-125. Gawne and Oerke, Dress, pp. 643-646. Resource People. Bane, Flat Pattern Design, p. 8. Magazine article: Coed/Forecast, Jan. 1973, "Fashion Favorites-Students Design-A Forecast of Young Ideas," pp. 29-35.
Create optical illusions in dress by applying elements and principles of design.	Study selected references for creative use of art principles and elements for successful designs: 1. Elements of design: A. Line B. Space C. Shape D. Form E. Texture F. Color 2. Principles of design: A. Balance B. Proportion C. Rhythm D. Emphasis E. Harmony	Gawne and Oerke, Dress, pp. 36-64. Sturm and Grieser, Guide to Modern Clothing, pp. 32-68. McDermott and Norris, Opportunities in Clothing, pp. 60-79. Filmstrip: McCall Pattern Co., Figure Flattery Through Optical Illusion. Transparencies: McCall Pattern Co., Optical Illusions-Becoming Designs.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
		Simplicity Pattern Co., Fashion Line and Designs to Flatter the Figure.
		Charts: McCall Pattern Co., Optical Illusions, Color Wheel.
	Research references for ideas and work in groups to prepare displays using the concepts of principles and/or elements of design.	Craig, Clothing, "Rhythm," p. 237, "Balance," p. 234, "Optical Illusion," p. 231, "Color," p. 213.
		Gawne and Oerke, Dress,"Balance," p. 39.
		McDermott and Norris, Opportunities in Clothing, "Balance," p. 73, "Power of Line," pp. 65, 68-69, "Color," pp. 54-55.
		Sturm and Grieser, Guide to Modern Clothing,"Form and Shape," p. 53, "Lines," p. 39.
	Select one or two garment silhouettes and vary the design using the elements and principles of design.	Silhouettes.
	View a bulletin board showing objects of nature which can be used in fashion design. (colors, textures, shapes, etc.)	Bulletin Board.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Research references and illustrate fashion designs suitable for one figure type.	Hillhouse and Mansfield, Dress Design: Draping and Flat Pattern Making. Kopp, Designing Apparel through the Flat Pattern. Minott, Coordinated Pattern Fit. Bane, Creative Clothing Construction; Flat Pattern Designs. Gawne and Oerke, Dress. Horn, Second Skin.
	Make the same design suitable for a different figure type by changing the elements and/or principles of design.	
	View bulletin board showing the use of art in clothing.	Bulletin Board: Use of Art in Clothing.
	Research references and select or draw illustrations of fashion designs which are good examples of each principle and element of design. Mount illustrations on construction paper or show with opaque projector.	Fashion magazines, fashion ads, old pattern books Opaque Projector.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	View transparencies showing basic patterns with overlays of changes for the various figure types. Discuss the effective use of elements and principles of design.	Transparency: Simplicity Pattern Co., Inc., Silhouette Shape-Up. Overhead Projector.
Differentiate between methods of pattern design.	Observe demonstrations of different techniques used in the following methods of pattern design: 1. Draping 2. Drafting 3. Flat Pattern	Teacher References: Hollen, Pattern Making by the Flat Pattern Method, pp. 1-3. Bane, Flat Pattern Design, pp. 5-10. Kopp, Designing Apparel through the Flat Pattern. Shelden, Design Through Draping. Moore, Pattern Drafting and Dressmaking. Tanous, Designing Dress Patterns.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
List advantages of the flat pattern method for class project.	Read selected references and compare methods of pattern design and discuss the following advantages of flat pattern method for class project: 1. Based on use of commercial pattern adapted to create new design. 2. Requires no special "props" such as dress forms. 3. Contributes to better understanding of pattern alteration. 4. Increases ability to plan, organize, analyze, and make corrections. 5. Useful in restyling clothing.	Hollen, Pattern Making by the Flat Pattern Method, p. 1. Bane, Flat Pattern Design, pp. 1-2. Hillhouse, Dress Design: Draping and Flat Pattern Making.
Demonstrate ability to use the flat pattern method in making personal pattern.	Buy a commercial basic pattern of correct bust size and figure type.	Pattern Books and Measurement Charts.
	Read selected reference. Compare personal measurements with basic pattern. List alterations needed. Alter as indicated. Pin fit and check for additional alterations. Cut out altered pattern using gingham check (1/4 size check) fabric, firm muslin or other inexpensive cotton fabric. (Grainline in good fit is very evident if the gingham is used.) Construct fitting garment according to pattern instructions. (Eliminate facings and zipper).	Bane, Flat Pattern Design, pp. 24-38.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Check fit of finished garment. Make alterations in garment if necessary.	
	Take basic garment apart. Correct all seams and dartlines.	Teacher Resources: Hollen, Pattern Making by the Flat Pattern Method, p. 3. Bane, Flat Pattern Design, pp. 69-81.
	View display. Make a paper pattern from basic garment.	Display: Teacher-made Model.
	View display. Make a tagboard copy of paper pattern to be used in tracing pattern shapes for flat pattern work.	
Demonstrate ability to fit, convert, and relocate darts in fitting or designing.	Observe demonstration of draping to see the necessity of darts or their equivalents in every pattern. 1. Darts for fitting. 2. Darts converted to gathers or seams. 3. Relocating, dividing, or combining darts.	Teacher Resources: Hillhouse and Mansfield, Dress Design: Draping and Flat Pattern Making. Shelden, Draping. Dress Form or Live Model.
	Observe demonstration of moving or combining darts by: 1. Pivot method using tagboard pattern. 2. Slash method using paper pattern.	Teacher Resources: Hollen, Pattern Making by the Flat Pattern Method, pp. 7-46. Bane, Flat Pattern Design, pp. 85-90.

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Observe bulletin board displaying teacher-made models.	Display: Teacher-made Models.
	Practice selected problems of changing darts according to rules of dart location.	
Use flat pattern method in designing patterns for selected types of collars.	Read selected references for generalizations about basic collar types and their relationship to the neckline shapes.	Hollen, Pattern Making by Flat Pattern Method, p. 69. Bane, Flat Pattern Design, pp. 218-219.
	Observe demonstration of making patterns for selected collar types and neckline shapes.	Teacher-made Models.
	Research references for steps in making three collar types - flat, partial roll, and full roll.	Bane, Flat Pattern Design, pp. 218-227. Hollen, Pattern Making by Flat Pattern Method, pp. 69-82. Sturm and Grieser, Guide to Modern Clothing, p. 47.
	View bulletin board of step-by-step models of collar patterns.	Bulletin Board.
	Practice pattern making for three collar types. 1. Flat collars 2. Partial roll collars 3. Full roll collars	

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Demonstrate ability to make neckline and armhole facings which fit correctly.	Study selected references on types of facings. 1. Fitted facings 2. Shaped facings 3. Bias facings	Hollen, Pattern Making by the Flat Pattern Method, pp.22, 58-59. Bane, Flat Pattern Design, pp. 212-215.
	Observe demonstration of selected techniques used in making patterns for facings.	
	Use demonstrated techniques and selected materials to make paper patterns for: 1. Shaped facings 2. Bias facings 3. Fitted facings	Kit: Stacy Fabrics Corp., Trace-a-Pattern. Teacher-made Models.
	Identify grainline, seamlines and notches by proper markings.	
Design and construct a sleeveless garment of simple lines which is flattering to the individual figure type.	Sketch designs for three simple garments requiring a few changes from basic pattern.	
	Select the best design according to established criteria.	Checklist or rating sheet for selection of design.
	Make paper pattern for complete garment, properly marking all seamlines, notches, darts, grainlines and other construction details.	
	Construct design of inexpensive material. Make the necessary changes in fit or design of garment.	

CONCEPTS: Fashion Design

OVERALL OBJECTIVES: Demonstrate application of art principles and selected methods in the construction of an originally designed garment.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
	Select a final fabric which is compatible with design. Construct original design in final fabric using techniques learned in Clothing I.	
Design or restyle a garment for a specific need.	Design and construct or restyle a garment for a specific need such as: 1. Maternity 2. A physical handicap (brace on back, broken leg, etc.) 3. Costume 4. Party dress 5. Child's garment	Sturm and Grieser, Guide to Modern Clothing, pp. 211-213. Agr. Research Service, USDA No. 12: Clothes for the Physically Handicapped Homemaker.
Demonstrate ability to apply selected techniques when altering a ready-to-wear garment.	Research selected reference for ways to improve ready-to-wear garments before wearing.	Gawne and Oerke, Dress, pp. 610-614. McDermott and Norris, Opportunities in Clothing, pp. 307-309.
	Review standards of fit for a well tailored garment.	Teacher Resource: Perry, The Vogue Book of Alteration Adjustment and Garment Fitting.
	Alter a ready-to-wear garment using appropriate techniques.	
	Listen to individuals employed in Clothing Alteration discuss career opportunities. Summarize training requirements and advantages and opportunities of employment in this field.	Resource People.

CONCEPTS: Modeling Techniques

OVERALL OBJECTIVES: Demonstrate ability to apply selected modeling techniques.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Identify correct body line-up.	View diagram of correct body line-up, using suggested reference.	Bulletin: Clemson University Extension Service, A Step from Here to Happiness.
	Observe demonstration of posture problems. Summarize standards of good posture.	
	Identify and label body parts using a teacher-made diagram of correct body line-up.	Teacher-made Diagram.
	Practice correct body line-up individually or in small groups.	
Describe body movements for a graceful walk.	View slides on posture, body movement and poise. Summarize standards for a graceful walk.	Slides: Milady Publishing Co., Posture, Body-Movement and Poise.
	View pictures showing body movements for a graceful walk.	Bulletin: Clemson University Extension Service, A Step from Here to Happiness.
	Practice correct body movements for walking gracefully including: (1) Body line-up (2) Leg movement (3) Arm movement (4) Head carriage (5) Foot placement	

CONCEPTS: Modeling Techniques

OVERALL OBJECTIVES: Demonstrate ability to apply selected modeling techniques.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Define the term, model's stance.	Research references for the term, model's stance. Write a short paragraph of the meaning of the term.	Tolman, Charm and Poise for Getting Ahead. Bulletin: Clemson University Extension Service, A Step from Here to Happiness.
Demonstrate ability to use the model's stance and pivot.	View slides showing the model's stance and pivot. Then project each slide on the screen, and practice each step demonstrated including: (1) Right model's stance (2) Left model's stance (3) Hand positions (4) The pivot	Slides: Clemson University Extension Service, A Step from Here to Happiness.
List rules to follow when modeling.	Read reference and summarize rules for modeling.	Bulletin: Clemson University, A Step from Here to Happiness.
Relate body posture and movements to personal appearance.	Summarize in writing ways in which body posture and movements relate to personal appearance. Divide into groups and write a skit on good versus poor posture. Perform skit for entire class. Practice modeling individually before a mirror, in small groups and before the class.	

CONCEPTS: Modeling Techniques

OVERALL OBJECTIVES: Demonstrate ability to apply selected modeling techniques.

BEHAVIORAL OBJECTIVES	LEARNING AND EVALUATION EXPERIENCES	TEACHING RESOURCES
Model completed garments for final evaluation of design, construction, and proper fit.	Model completed garments for evaluation of work accomplished during the semester. 1. Tailored Garment 2. Originally Designed Garment 3. Garment for a Specific Need 4. Altered Tailored Garment Evaluate garments: 1. Workmanship 2. Becomingness to Individual 3. Proper Fit 4. Total Look Including Accessories	Teacher Reference: Corinth, Everything You Need to Know to Give a Fashion Show. Evaluation Checklists.

Resources for Clothing and Textiles II

Semester Course

Books:

Bane, Allyne. Creative Clothing Construction. 3rd ed. New York: McGraw-Hill Book Company, 1973.

_____. Flat Pattern Design. New York: McGraw-Hill Book Company, 1972.

_____. Tailoring. 2nd ed. New York: McGraw-Hill Book Company, 1968.

Beck, Doris May. Custom Tailoring for Homemakers. Revised. Peoria: Charles A. Bennett Company, Inc., 1972.

Bishop, Edna and Marjorie S. Arch. The Bishop Method of Clothing Construction. Revised ed. New York: J. B. Lippincott Company, 1969.

Corinth, Kay. Fashion Showmanship: Everything You Need to Know to Give a Fashion Show. New York: John Wiley and Sons, Inc., 1970.

Craig, Hazel. Clothing: A Comprehensive Study. New York: J. B. Lippincott Company, 1968.

Cunningham, Gladys. Singer Sewing Book. New York: Western Publishing Company, Inc., 1969.

Fashion Group,ed. Your Future in the Fashion World. New York: Rosen Press, Inc.

Fried, E. L. Is the Fashion Business Your Business. Plainfield, New Jersey: Textile Book Service, 1970.

Gawne, Eleanor J. and Bess V. Oerke. Dress, The Clothing Textbook. 3rd ed. Peoria: Charles A. Bennett Company, Inc., 1969.

Hillhouse, Marion and Evelyn Mansfield. Dress Design: Draping and Flat Pattern Making. Boston: Houghton Mifflin Company.

Hollen, Norma. Pattern Making by the Flat Pattern Method. 3rd. ed. Minneapolis: Burgess Publishing Company, 1972.

Horn, Marilyn. Second Skin. Boston: Houghton Mifflin Company, 1968.

Jarnow, Jeannette and B. Judelle. Inside the Fashion Business. New York: John Wiley and Sons, Inc., 1965.

Kefgen, M. and P. A. Touchie-Specht. Individuality in Clothing Selection and Personal Appearance. New York: Macmillan Company, 1971.

Kopp, Ernestine. Designing Apparel through the Flat Pattern. 4th ed. New York: Fairchild Publications, Inc., 1971.

Landry, Lenore L. and Jordre, Emma M. Creating a Tailored Garment, Dressmaker Method with Variations. 3rd. ed. Madison: College Printing and Publishing, Inc., 1972.

McDermott, Irene, and Jeanne Norris. Opportunities in Clothing. Peoria: Charles A. Bennett Company, Inc., 1968.

Minott, Jan. Coordinated Pattern Fit. Minneapolis: Burgess Publishing Company, 1969.

Moore, Dorothy. Pattern Drafting and Dressmaking. New York: Western Publishing Company, Inc., 1971.

Perry, Patricia. Ready Set Sew. New York: Butterick Fashion Marketing Company, 1971.

_____. The Vogue Sewing Book. New York: Vogue Pattern Company, 1970.

_____. The Vogue Book of Alteration Adjustment and Garment Fitting. New York: Vogue Pattern Company.

_____. Everything About Sewing Trims from Vogue. New York: Vogue Pattern Company.

Schwebke, Phyllis. How to Tailor. Riverside: The Macmillan Company, Inc., 1965.

Shelden, Martha. Design Through Draping. Minneapolis: Burgess Publishing Company, 1967.

Simplicity Pattern Co., Inc. Simplicity Sewing Book. 200 Madison Avenue, New York, N.Y. 10016.

Sturm, Mary and Edwina Grieser. Guide to Modern Clothing. New York: McGraw-Hill Book Company, 1968.

Tanous, Helen N. Designing Dress Patterns, 3rd ed. Peoria: Charles A. Bennett Company, Inc., 1971.

Tolman, Ruth. Charm and Poise for Getting Ahead. New York: Milady Publishing Corporation, 1962.

Troxell, M.D. and B. Judelle. Fashion Merchandising. New York: McGraw-Hill Book Company, 1970.

Wylie, Ethel K. Today's Custom Tailoring. Peoria: Charles A. Bennett Company, Inc., 1971.

Bulletins and Pamphlets:

American Wool Council. Pressing Your Wool Wardrobe. Railway Exchange Building, 909 Seventeenth Street, Denver, Colorado.

Clemson University Extension Service. A Step from Here to Happiness. 4-H Publication II, Clemson, South Carolina 29631.

Coats and Clark, Inc. 430 Park Avenue, New York, NY 10022.
Tailoring 1.
Tailoring 2.
Backings and Linings.

Lilly Mills Company. Shelby, North Carolina 28150.
Buttonholes.
Darts and Pleats.
Hems.
Sleeves.
Stitches.
Zippers.

Pendleton Woolen Mills. Wool Fiber in the Making. 218 Southwest Jefferson Street, Portland, Oregon.

Stacy Fabrics Corp. Trace-A-Pattern Booklet: Altering, Duplicating, and Designing Patterns. 469 Seventh Avenue, New York, NY 10018.

Talon Company. Consumer Education. 41 East 51st Street, New York, NY 10022.
Talon Makes It.
Teacher Reference File on Zippers and Trims.

The Armo Company. The Armo Pinning and Folding Method for Underlining. 206 West 40th Street, New York, NY 10018.

United States Department of Agriculture. Clothes for the Physically Handicapped. No. 12. Agriculture Research Service, United States Department of Agriculture, Washington, D. C.

Periodicals:

Coed/Forecast. "Fashion Favorites - Students Design - A Forecast of Young Ideas." January 1973. 904 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Men's Wear. Fairchild Publications, Inc. 7 East 12th Street, New York, NY 10003.

The State. "Underlining: Key to Quality." Page 8-F, February 1973. The State Publishing Company, Columbia, SC.

Women's Wear Daily. Fairchild Publications, Inc. 7 East 12th Street, New York, NY 10003.

Films:

Audio Visual Library. College of General Studies, University of South Carolina, Columbia, South Carolina 29201.
Careers in Industry.
Careers in Skilled Services.

Filmstrips:

General Electric Company. Press as You Sew. Building 22DE, Housewares Division, Dept. 10-F-69. 1285 Boston Avenue, Bridgeport, Conn. 06602.

McCall Pattern Company. Education Department. Post Office Box 9119, Manhattan, Kansas 66502.
Birth of a Pattern.
Figure Flattery Through Optical Illusion.
How to Make Bound Buttonholes.
How to Set-in Sleeves.
Lining a Coat.
Tailoring, Part I.
Tailoring, Part II.

Visual Aids Studio. 1909 Avenue Q, Huntsville, Texas 77340.
Fashion: A Visual History. (Set of 5)
Fashion and You. (Set of 3)

Slides:

Milady Publishing Company. Posture, Body Movement and Poise. 3839 White Plains Road, Bronx, NY 10467.

Simplicity Pattern Company, Inc. How to Have Fit. 200 Madison Avenue, New York, NY 10016.

Transparencies:

McCall Pattern Company. Education Department, Post Office Box 9119, Manhattan, Kansas 66502.
Becoming Design.
Optical Illusions.

Simplicity Pattern Company, Inc. 200 Madison Avenue, New York, NY 10016.
Fashion Line and Design to Flatter the Figure.
Silhouette Shape Up.

Charts:

McCall Pattern Company. Education Department. Post Office Box 9119, Manhattan, Kansas 66502.
Color Wheels.
Optical Illusion Posters.

Pendleton Woolen Mills. Wool Fiber in the Making. 218 Southwest Jefferson Street, Portland, Oregon.

Kit:

Stacy Fabrics Corporation. Trace A Pattern. 469 Seventh Avenue, New York, NY 10018, 1973.